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Craig's efforts to transform the scenic art of the theater, and the other on "Pictures for Pence, and How to Hang Them," by an anonymous writer.

BOOK REVIEWS

A HISTORY OF JAPANESE COLOR-PRINTS, BY W. VON SEIDLITZ, TRANSLATED BY ANNE HEARD DYER AND GRACE TRIPLER. J. B. Lippincott Company, Philadelphia, Publishers. Price \$6.50 net.

With characteristic German thoroughness the author of this attractive book has assembled all the material heretofore published on the subject, searched out information from all other available sources, and finally gathered all the learning thus acquired into a coherent whole. Like Mr. Fenollosa he takes the Japanese point of view, and upon the Fenollosa Catalogue he has relied in his descriptions of the development of Japanese color-printing and the characteristics of the individual artists. The book primarily is a guide and not a compendium. It is, however, very informing. The text, furthermore, is accompanied by numerous illustrations which greatly enhance its value. There are over one hundred full-page reproductions of the works of the most famous masters of the Ukiyoye, fifteen of which are in color. As the writer says, Japanese art has, within the past quarter of a century, become an element in our culture, supplying certain needs of our age and making distinctly for progress. It should, therefore, not only invite our interest but demand our attention. To present knowledge on this subject this book makes valuable contribution.

LANDSCAPE AND FIGURE COMPOSITION, BY SADAKICHI HARTMANN (Sidney Allan), Baker and Taylor Company, New York, Publishers. Price \$3.00.

It is impossible to reduce art to a science, but there are certain fundamental principles which are demonstrable. These Mr. Hartmann sets forth in this little volume, the chapters of which were originally published periodi-

cally in *The Photographic Times*. It is the photographer to whom the teaching is directly addressed, but to the average art student it should be welcome. Too often, art is thought to be almost accidental, and its criticism arbitrary. The error of such belief Mr. Hartmann makes manifest, explaining simple rules of composition, and illustrating his teaching by actual examples. The pages abound in reproductions of famous paintings and of original photographs. That many works by American painters have been used is notable. For classes studying the history of art a survey of this book will be found helpful.

NATURE DRAWING FROM VARIOUS POINTS OF VIEW, EDITED BY HENRY TURNER BAILEY, Published by the Davis Press, Worcester, Mass. Price \$1.50.

With one exception the papers brought together in this little book were written originally for *The School Arts Book* and published in that magazine during its first eight years. They are by such well-known writers and educators as Walter Sargent, James Hall, Fred H. Daniels, Henry Turner Bailey, and others. Each presents his own viewpoint, but all are apparently in agreement as to the importance of nature drawing, and as to the best method to be pursued. The spirit of the teaching is embodied in the following paragraph:

"It is not possible to achieve anything of real value in composition until one knows the difference between a good line and a bad one, between a beautiful form and an ugly one, between a distinguished arrangement and one that is commonplace. Sensitiveness to all these things is developed through frequent contact with the fine and through practice." The influence Japanese art has exerted upon nature drawing in our schools today is patently manifested in the illustrations in this book. While a "handbook for teachers" this little volume is truly "a guide to the lover of wayside things, who would know them better and find in their beauty the elements of beautiful decoration."